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MODERN MANUFACTURED OBJECTS
INFLUENCED IN DESIGN BY THE MUSEUM COLLECTIONS
EXHIBITED IN CLASS ROOM B, FEBRUARY 4-MARCH 3

NOTES

AN IMPORTANT LOAN OF LACE. Through the courtesy of Mrs. John E. Parsons, whose private collection of laces ranks among the finest in the country, the Museum has been privileged to add to its already beautiful exhibit a group of unusual interest.

A bit of lace always appeals to the imagination. Among the rich fabrics displayed in the central case of Gallery 19, the former Fragonard room, the alluring charm of the dainty cap fashioned in finest point d'Alençon can only be pictured as perched upon the exquisitely coiled head of a piquant French woman, and the marvelous *bas de rochet* immediately above it is instantly visualized on the sumptuous robe of a priestly figure within the glow of a dimly lighted altar. In this flounce of point d'Angleterre, presented to Mrs. Parsons by the former owner, Cardinal Hohenlohe, the art of Flanders' national industry is seen at its best. The design, with its regal peacock, is of great beauty, the pattern perfectly delineated by the deft fingers of a bobbin technician. A

charming strip of point d'Angleterre from the lace cabinet of Marie Antoinette brings to mind the daintily ruffled fichus always associated with the memory of this queen.

Among the twenty-four pieces, however, two flounces of magnificent point de France stand preëminent, flounces that in the early days of their history certainly figured among the princely treasures of church dignitaries or the royal gifts of court favorites. As the collection now stands, the display of needlepoint in Gallery 18 comprises, among other treasures, six magnificent flounces of point de France, each measuring not less than twenty-four inches in depth and from three to five yards in length. The two in Mrs. Parsons' collection represent two distinct periods: one, with its delicate scrolls and exquisitely balanced ornaments, reflects the best period of the art as produced under the court patronage of the Grand Monarch; the other, equally beautiful, shows a later development of the fabric and represents the best type of pattern evolved during the Regency.

In one of the central cases in the adjoining gallery, with the seventeenth-century fabrics, are displayed a splendid bedspread and cover of Italian cutwork and reticello, also a part of this collection.

This latest loan will prove of unusual interest to the many friends of the lace collection whose loyalty to the Museum has been so potent a factor in its development.

RAKU BOWLS. The *Cha no yu*, or tea ceremony, which has had such a great influence on the development of Japanese art and which has even left its stamp on the character of the people, reached the prominent position which it still holds in the artistic life of the nation, during the Ashikaga period. With severe laws, partly prompted by political reasons, and under the guidance of Rikiu, the greatest adept of the tea ceremony, the Shogun Yoshimasa (1436-1480) laid down the rules of sober taste, severe etiquette, and utmost refinement which have remained its characteristics and strength.

The material used for the tea ceremony is seemingly the simplest, unadorned, but also the best of its kind as well in workmanship as in fitness for use. Amongst this the pottery, the more elegant porcelain being barred, consists of the *Chawan* or tea bowl, a large cup; the *Chaire* or tea holder, a tea caddy with a small ivory cover; and the *Midzusashi* or waterpot. Of these the two first mentioned are the most important: the tea bowl has to be fit to keep the tea warm and has to be agreeable to the touch; the *Chaire*, more seen than handled, has to please the eye by its refined and beautiful shape and the charm of its glazes. The very best specimens of pottery are found amongst these simple objects used in the tea ceremony, round which Japanese art so long centered; the greatest potters have produced their masterpieces in these beautiful, simple pieces.

Specially for winter use, when it is essential that the tea should keep its temperature, the Raku bowls are in great demand. They are made of thick, porous clay which retains the heat and covered with a beautiful black or red unctuous

glaze; they are admirably moulded to fit in the two hands that carry the cup to the lips; and they are in their rough appearance and real refinement the very emblems of the tea ceremony.

It was a Corean who in the sixteenth century first made this kind of ware. His widow is famed to have perfected the Raku pottery, and the rare pieces still existing are called after her Amayaki, woman's ware. They open the series of Raku made by twelve generations of more or less famous potters, her descendants.

The pottery took the name of Raku when the Taiko Hideyoshi, the actual founder of the Tokugawa shogunate, gave Chojiro, the son of the Corean, in appreciation of his products a gold seal inscribed with the letter *raku*, which means contentment or happiness, a letter known in ceramics because it is the second letter in the name of Yung-lo, the Chinese Emperor (1403-1424), famous for the porcelain made during his reign. The letters Yung-lo, in Japanese pronunciation Yei raku, or long happiness, were used in the eighteenth century by another potter to sign his ware, which in many cases is a reproduction of the Chinese Yung-lo porcelain. This seal in slightly different forms was used up to the present day by the succeeding Raku potters to stamp their wares, and like the different designs of the same hall mark on European silver, it helps in recognizing the successive kinds of Raku pottery where the apparent similarity makes identification difficult.

The Museum has brought together a series of these Raku bowls beginning with the Amayaki, the product of the mother of the family, up to one made by Kichizayemon, the present potter still working in Kyoto. All the twelve generations are represented, some with red bowls as well as black ones; and some bowls by brothers of Raku potters in the direct line, are also shown. In the same case are three typical *Midzusashi* or water jars, one by Doniu, also called Nonko, the fourth generation of Raku potters, who died in 1657, and also two red bowls which, though similar to the ware under consideration, are different in clay and style. They are not

imitations, because in the appearance of the clay there is no attempt to deceive and because their greater beauty of glaze and form, though based on the Raku types, indicates the master hand. They are pieces made by the great Koyetsu, the famous potter, lacquerer, calligraph, and art expert. One which has suffered from the ravages of time bears his signature in beautiful gold lacquer writing; the other has the more indisputable signature of a glorious red crackled glaze.

MODERN HELMETS. In Gallery H 7 of the Department of Arms and Armor there has been placed on temporary exhibition a German helmet given to the Museum by Sumner Healey, a late model of the French helmet, and a model of the American helmet. It may be interesting to note that the French type of helmet is used in both the Italian and Belgian armies, and that the American helmet in use at the present time is modeled after the English helmet.

ANNUAL REPORT OF THE TRUSTEES. The Forty-eighth Annual Report of the Trustees for the year ended December 31, 1917, has been sent to all the members of the Museum, and will be mailed upon application to any person. A new edition of the Charter, Constitution, By-Laws, Lease, and Laws Relating to the Museum, brought up to date, has just been issued.

CATALOGUES. In connection with the temporary exhibitions opened in March, three publications have been issued: a Handlist of Works by Rembrandt¹—Paintings, Drawings, Etchings—exhibited together March 4 to 31, a list of 89 numbers arranged according to subject—portraits, nudes, studies from every-day life, landscapes, and biblical and imaginary themes; a Catalogue of the Loan Exhibition of the Works of Albert P. Ryder,² with an introduction by Bryson Burroughs and 48 half-tone illustrations; and a Catalogue of an Exhibition of American Sculpture,³ con-

¹12 pp., octavo. Price, 5 cents.

²viii, 12 pp. 48 ill. octavo. Price, 25 cents.

³x, 24 pp. 16 ill. octavo. Price, 25 cents.

taining 88 numbers and 16 half-tone reproductions of the sculpture exhibited.

THE LECTURE COURSES. The coming month will see the conclusion of the Museum lectures of the season. The Sunday course, which has been continued since last October, has seemed to meet a demand, all of the lectures having been well attended, and the Saturday afternoon course, numbering seven lectures, has been given to good audiences. These courses will be continued next year. The attention of members is called to the fact that, although the more formal lectures are over for the season, the services of the Instructors are always at their disposition for guidance or help in seeing the collections.

The story-hours, given by Miss Chandler on Saturday mornings for members' children, and on Sunday afternoons for the general public, have met with a cordial reception, the Sunday stories particularly drawing large audiences of interested young people accompanied often by their parents. The children's interest in the things they have heard about and seen, because the stories are always illustrated by objects in the Museum, is attested by the sketches and stories they have drawn or written, of their own accord or in connection with their tasks in school during the week. From April 22 to April 30 a group of these, the work of some of the elementary schools, correlating their English, History, and Drawing with the collections in the Museum, will be shown in Class Room C.

LECTURES FOR THE DEAF. In the September, 1917, issue of the *Volta Review* Miss Jane B. Walker, under the title, *An Open Door for the Hard of Hearing*, discusses from the vantage-point of her own experience the reasonableness, immediate success, and probable far-reaching results of giving lectures for lip-readers in museums of art. In her own words, "The unique importance of art in the lives of the deaf is very generally conceded. There are schools for the deaf where the art department is unusually well organized and where the pupils are given exceptional opportunities in this field of

study; but there are other schools where the work never goes beyond the teaching of handicrafts, which are, to be sure, an essential part of the deaf child's equipment. The problem which the educators have to meet is perhaps greater than the layman realizes. Knowing that deaf children must be deprived of music, the spoken drama, sermons, lectures, and that great world of spiritual and intellectual stimulus which reaches the hearing child through his ears, the layman logically concludes that art is one field to which the deaf child's footsteps should be turned. Here may be made up to him through his eyes what he has missed through his defective hearing. Here he may be taught to appreciate beauty, whether in a vase or a temple. If possible, he should be taught to use his own hands and to become himself a creator of beauty.

"The visit to the Museum is in itself of great worth to these young minds whose horizons are necessarily narrow. To children who come from homes which are probably crowded and dreary and unbeautiful, the experience of passing through the spacious galleries of the Museum, of

feeling about them the presence of beautiful forms and colors, must be a memorable awakening. The association with other children from various schools, the stimulation of competition in lip-reading, and the new stories and ideas given in the lecture itself, all contribute toward the interest of the occasion."

Two more of Miss Walker's lectures are scheduled for this year: one, on George Inness, to be given for adults on April 18; one, on Myths in Marble, to be given for children on May 2.

SOLDIERS AND SAILORS AT THE MUSEUM. An active campaign of publicity has been carried on by the Museum for the benefit of soldiers and sailors. Posters conveying information about the Museum have been placed in the barracks of the camps near New York City and in the various clubs and other places where soldiers and sailors congregate. The number of men availing themselves of the opportunity of seeing the collections either alone or under guidance by a member of the staff is increasingly noticeable, especially on Saturday and Sunday.

LIST OF ACCESSIONS AND LOANS

MARCH, 1918

CLASS	OBJECT	SOURCE
ARMS AND ARMOR (Wing H, Room 9)	Cannon and two cannon balls, French, late fourteenth century	Purchase.
CERAMICS (Floor II, Room 5)	*Pottery mould for plaque, Horse Attacked by Tiger, Han dynasty; saucer, Sung dynasty; cup, Ming (Yung-lo) dynasty, Chinese	Purchase.
CRYSTALS, JADES, ETC. (Wing E, Room 8)	*Bone ornament, jade plaque, and jade hatchet, Chinese, Han dynasty	Purchase.
DRAWINGS	†Crucifixion, artist unknown, German, fifteenth (?) century	Anonymous Gift.
MEDALS, PLAQUES, ETC.	†Bronze medal, Benjamin Franklin, by Dr. R. Tait McKenzie	Gift of Dr. R. Tait McKenzie.
METALWORK (Wing E, Room 11)	*Iron plaque, Kicking Horse, Han dynasty; bronze-gilt weight, Tiger and Bear, T'ang dynasty—Chinese	Purchase.
MINIATURES AND MANUSCRIPTS (Wing E, Room 13)	†Iron fireback, English, eighteenth century Two paintings, Indian, late sixteenth century	Gift of Charles of London. Purchase.

* Not yet placed on Exhibition.

† Recent Accessions Room (Floor I, Room 6).